

SACRED DANCE GUILD

JOURNAL

www.sacreddanceguild.org

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Is This Heaven? By Elaine Sisler

In the film Field of Dreams one of the characters asks, "Is this heaven?" Another replies, "No it's Iowa". On a beautiful New England, September weekend I asked myself the same question, "Is this heaven?" The unspoken answer was "No, this is CultureFest!"

Dancers from Maine, Connecticut, Canada, New Hampshire, New York, Virginia, Ohio, Cape Cod and over ten different Massachusetts towns gathered to celebrate and dance their divine diversity in SDG's first SD-GO Global Initiative.

CultureFest weekend began with Skyloom hosting an evening of sacred circle dances from around the world at the Hancock Church in Lexington. The excitement was palpable as we held hands dancing our way from ancient times to the present in a lovely candle lit room. Even Fleur, the delicate dancing dog whimpered delight as she bounced to the changing rhythms in her owner's backpack.

The Saturday workshops began with SDG president JoyBeth Lufty leading us in a global warm up honoring traditions from the four corners of the earth. As we physically, spiritually and mentally prepared ourselves for an intense day of dance, a sunbeam streamed in from a skylight above and illuminated JoyBeth's hair into a perfect halo. We knew from that moment that we were indeed dancing the divine connection. The day continued with multicultural workshops in Chinese, Armenian, and Classical Indian dance. We ended the day with a soothing movement meditation.

Sunday afternoon we gathered at the National Heritage Museum in Lexington, MA for our "Moving Mysteries" benefit concert. The lobby was elegantly decorated with sacred dance guild banners, posters and information on SDG and COAF (Children of Armenia Fund) our collaborating organization. Over fifty dancers performed in a diverse program that included storytelling, Liturgical, Lyrical, Classical Indian, Chinese, Classical Ballet, Bulgarian Folk, Serbian Folk, Tap and Contemporary Jazz dances.

The concert began with Skyloom preparing the sacred space with a ritual dance to SDG member Emmalyn Moreno's "Moving Mysteries" our jubilee festival theme song. Performers seated in the theatre stood and joined Skyloom in gesture as we danced down the aisles. As I finished this dance, I noticed Mary Jane Wolbers seated in the back of the theater beaming a supportive smile. What a lovely surprise to have Mary Jane one of our SDG founding members with us!

Dancers took turns on the stage and returned to their seats in the theatre to observe and applaud one another. It was inspiring to see so many dancers radiating intense joy all at the same time. The program closed with Skyloom leading everyone in song: "Go Now in Peace, go now in peace. May the love of dance surround you. Everywhere, everywhere you may go." As Skyloom played

brass bells and sang, all the dancers came together on stage swaying and singing in peace and harmony. As the last tiny bell tolled its final note, the theater darkened and our sacred and spectacular concert was over. There was a momentary hush then more smiles and well-deserved applause as the lights came up. And thus our first, glorious SD-GO CultureFest weekend came to an end.

Thank you to the many volunteers who helped make CultureFest a success especially SDG members Karen Josephson, JoyBeth Lufty, Mary Kamp, Linda Telesco, Shirley Blancke, Wendy and John Morrell. It was a delight and a privilege to coordinate our first Global Initiative. May we have many more. SD-GO!

Note: Donations for the children's dance program in Armenia will be accepted through November. You may send a check payable to "SDG CultureFest" to: Elaine Sisler 3 Duston Lane Acton, MA 01720.

2010 Simply Soaring a Sacred Dance Festival July 25 - 31 Connecticut College New London, CT

The Sacred Dance Guild is soaring into the future on our Golden Anniversary wings. This is the start of our journey into the next half century. Watch our website for the announcement about workshops, faculty, a return trip to Jacob's Pillow and some exciting new events for the Summer of 2010.

As some of you may know, the organization of SDG Festivals has shifted from the local chapter to the Executive Board. The board now does all the planning of the festival, with the help of SDG members, who volunteer, in various key positions. I invite you to take the opportunity to work with this dedicated festival planning team. This is a project driven initiative, with SDG members from the US & Canada. No long term commitments and there is of course a big celebration (festival) at the close of the project. What could be better than that! To find out what you can do to make Festival 2010 a success, contact Wendy Morrell, at Prog@sacreddanceguild.org or Mary Kamp at Prog@sacreddanceguild.org Festival 2010. Mary Kamp, Co-Director Programs

A LETTER FROM YOUR PRESIDENT

JoyBeth Lufty

For 51-52 years, our Sacred Dance Guild has tenaciously been here as a resource, educator, and networker of sacred dance. Having been a membership based, supported, and volunteered organization offering sacred dance institutes/festivals, a Journal, website, and more over the years, it only exists and offers what it does because of YOU. As Havelock Ellis exclaims: "Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is not mere translation or abstraction from life; it is life itself." You are the lifeblood of our Sacred Dance Guild.

As I was going through boxes of "presidential papers"- 51 years of SDG history to aid me in my presidential leadership these next couple of years - waiting for my car to be serviced in Bangor Maine, USA, I became very aware of the amazing amount of volunteer effort from many places that has danced SDG through its various stages over the years. I also became aware of the fact that many of the issues we were dealing with particularly in the 80's and 90's - as less people were able to volunteer their time, personal computers changed how SDG did business, and inflation kept on dancing - have yet to be resolved in the 2000's.

While SDG has continued to expand its mission, goals and tasks over the years, its membership (and therefore its money base) peaked in 1990 at 860 members. In 2002, it was at 713 and has dropped rapidly since 2005. This past July it was at 347. Tight finances (the present recession) is the main reason our sacred dancers state in regards to dropping their financial support these last few years. Our reality is that SDG can not pay for its bills nor do the work it wants to do from its volunteer members with this low of a membership base.

For at least 30 years, each SDG Board of Directors has recognized that while our members want more education, resource networking, published materials and events (more products), SDG's services without paid staff such as an Executive Director and/or Promotions Director, and/or Programs Director would have to remain limited. Presently, as more and more of our local chapters find that they are doing less and less together, our SDG Board has had to take on the job of doing the tremendous amount of work that our Festivals require. In fact, our board are our organization's worker bees and since the work load is what it is, we are finding it harder and harder to get committed board members.

We all are aware that sacred dance is a necessity in being Divinely connected and spiritually balanced in our own lives and in this world. So what can we "dance into being" with regards to cocreating a sustainable, world-touching sacred dance resource network - keeping our precious SDG vitally and vibrantly alive to dance the sacred globally?

Dance your prayers for SDG's good work and light in this world as often as possible ... Reach out to others and share your sacred dance experiences, knowledge and love ... Contribute what you can monetarily ...

Publicize and promote SDG in your local area and internationally ...

Be a team/committee member in producing our Festivals, SO-GO and other events ...

(Continued on page 3)



Merle Wade



JoyBeth Lufty

Board of Directors

President: Rev. Dr. JoyBeth Lufty
Vice-President: Lisa Michaels
Secretary/Treasurer: Marcia Miller
Programs Co-director: Wendy Morell
Programs Co-director: Mary Kamp
Development Director: Pattie Carr
Membership Director: Deena Sherman
Public Relations Co-director: Linda Telesco
Public Relations Co-director: Elaine Sister
Resources Co-director: Kathlene Pettycrew
Resources Co-director: Gail Conway

Journal Editor: Toni' Intravia
Archivist: Mary Jane Wolbers

The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL are by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement: The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, 550 Ritchie Highway, #271, Severna Park, MD 21146. Editor's address: Toni' Intravia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: www.sacreddanceguild.org. Corporate subscriptions to the JOURNAL are available for \$35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$50.00; Two-Year Membership (Domestic AND International, US Dollars) \$80.00; One-Year Student and Senior (65+) Membership \$35.00; One-Year Group Membership \$90.00 and Life Membership \$1000.00. For Non-Members, the JOURNAL is \$35.00 per year. Members receive:

- Sacred Dance Guild Journal published two-three times a year
- Membership Directory with geographical and leadership listings printed.
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Chapter or Region with local events and activities
- Reduced fees at the International Festival held annually in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Reduced cost for all Guild publications
- Opportunity to be listed as a resource in the Online Resource Database
- Ability to sign up for email reminders for events listed on SDG Event Calendars
- Opportunity to be part of the All Members E-list where sacred dance issues, concerns, and ideas are shared among members from all over the world

Subscription and membership orders should go to Sacred Dance Guild, 550 Ritchie Highway, #271 Severna Park, MD 21146.

Deadlines for the JOURNAL: September 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal: journal@sacreddanceguild.org or Toni' Intravia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

Have you brought in a new member, have you renewed your membership? Remember "Each One Reach One"! We need new members. And both you and I know there are many sacred dancers doing "moving prayer" in many places who have not joined the Sacred Dance Guild.

There is discussion in altering our Logo. Let us not. We are beginning to be recognized with this logo. It took about 20 years to get this one. Let us keep it. And for the new extended world group, let us find an adaptation. I just saw the colored brochure with our logo in color and it is Sacred Dance Guild.

Now that we will have only two *Journals* this year, I feel the Theme of the Fall *Journal* "Sacred Dance Guild Global Outreach (SD-GO)" was a good choice ... As Editor since 1972, I truly feel that this trial of two per year is good. But I have not heard from Chapters. We need this especially when we have only two issues so we can let the Guild hear what you are doing and the gifts that help you in your pursuit of sacred dance.

We are making such progress and yet there are still many who have not heard of us and thus have not become a part of the Guild. Remember "Each One Reach One."

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intraavia, Editor, 201 Hewitt, Carbondale, Illinois 62901. The deadlines are September 15, and March 15.

PRESIDENT'S LETTER CONTINUED

Recruit money donors ...

Write articles for or help produce our Journal ...

Help us to find and apply for grants ...

Research and send us info on worldwide
Sacred Dance Companies
& Organizations ...

Read & review for us sacred dance books,
films, music ...

Attend our Festivals, SD-GO events, fund
raising and other happenings ...

Respond with your ideas when your board
asks for your input ...

Become a SDG Board Member for a three/
four year term ...

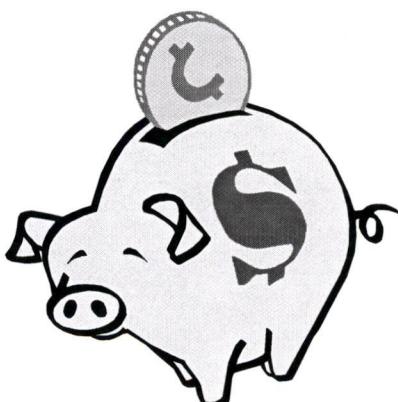
Send us your sacred dance choreography so we can put it on our website/
Journal ...

Go frequently to our website and interact with one another

www.sacreddanceguild.org

Together, let us cocreate a sustainable, viable, twirling and leaping Sacred Dance Guild, that supports each one of us individually in Divine connection and prayer and also helps to lift up our local and worldwide communities with the compassion and heart-oriented connectivity that is sacred dance!

Amen ... Amin ... Blessed Be ... Ashe ... Aho Metaise ... Aloha ...
Shalom ... Domo Arrigato ...



IN THIS ISSUE

President's Letter 2

Editorial 3

Theme - Sacred Dance Guild
Global Outreach (SD-GO)

State of the Guild
by Karen Josephson 4

Thanks for the Dance
by Karen Josephson 4

Theater of Love-Staging Isadora Duncan
by Pamela White 5

Moving Beyond Words
by Jenny Finn 6

Making Sacred Dance Guild Connections
by Mary Kamp 6

Skyloom Dancer
by Ruth Lieberherr 8

Praying with Your Whole Being
by JoyBeth Luffy 8

Harvest Moons
by Kathlene Pettycrew 9

Check Out the Website
by Karen Josephson 10

Storytelling and Dance
by Karen Josephson 10

Conscious Dancer
by Mark Metz 11

Q & A: Joys and Loneliness 13

Share Your Dance Quotes 13

Resource Corner 13

Recommended Reading/Viewing 14

SDG Chapter News 15

SDG Calendar 16

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Pettycrew, JoyBeth Luffy, Ruth Lieberherr,
Mary Kamp, Elaine Sisler

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STATE OF THE GUILD

By Karen Josephson (written while President)

The state of the Guild is somewhat difficult to diagnose, since I have not taken its temperature for awhile. Some of you may remember I was president back in 2000-2004, and stepped in again this year because there was a need. Much has changed since 2004. The electronic world has taken over, and we now have a management company to interface with. Most things remain the same. There are many enthusiastic members who are holding workshops, and reaching out to their communities and places of worship with the message that dance is indeed sacred. And there was an excellent Board in place this past year busily doing the work needed to keep things alive and leaping.

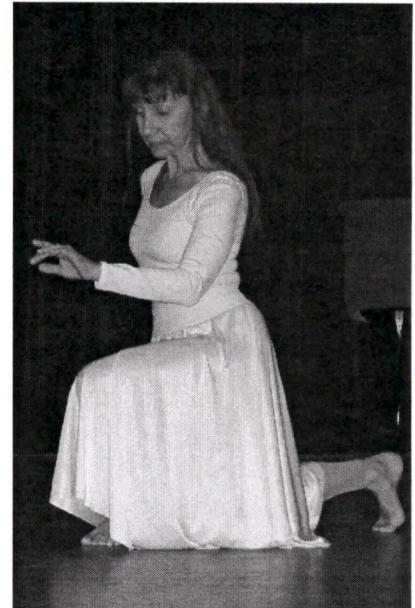
JoyBeth Lufty — who is being voted your new President today is tireless in her organizational skills and attention to both the large and small tasks that need doing. Vice President Merle Wade has great insight into dilemmas, and solid devotion to all she does. Secretary Carolynn Hine-Johnson has been diligent and thorough in her note taking at our never-ending Board meetings. Marcia Miller, our Treasurer, has sadly watched us spend more than we took in. Barrie Gibby hosted our February meeting, and focused on Development issues. Ellen Young, also a past president, didn't get to spend nearly as much time on Membership as she would have liked, because I tapped her to be my unofficial Co-President, giving her all the jobs I didn't want to do. (And she graciously accepted them all.)

Programs Co-Director Wendy Morrell cleaned up all the loose ends from our Golden Festival last year and collaborated with Programs Co-Director Mary Kamp on future festivals and events. Public Relations Co-Director Linda Telesco has been relentless about getting our name in several publications this past year, including Dance Magazine. Public relations co-Director Elaine Sisler has worked closely with her, and is also spearheading the September SD-GO event in September. Kat Pettycrew is nosy. She describes herself that way, and thus is the perfect Resource Co-Director, always poking around to find new additions. Co-Director Gail Conway has been our Q&A person, solving everyone's problems. And our Journal Editor Toni' Intravaia, what would we do without all the news that's fit to print?

So, there is no lack of people paying attention to the ongoing work of the Guild. There is other good news. Our website has had an overhaul. There are now pictures up, and the calendar

is busy. The Resource Library should be up soon. And there are new Members. Despite all of that, there is also bad news, very bad news. The number crunchers tell us that at our present rate of incoming and outgoing money, we will be broke by January.

There are a number of reasons for this. One of them is our dwindling membership, which is our main stream of income. In 1990 we had 860 members. Today we have 347. Festivals also generate income for our coffers, but there was none this year since no one stepped up to chair one. The trip to Peru would have earned some money, but that fell through for lack of interest. Donations to our annual drive were down. We are poverty stricken in terms of our operating accounts.



Linda Telesco

So, the big question is where do we go from here? It's up to each of us to be ambassadors for the Guild. Spread the word about sacred dance, and the difference it can make to individuals and the world. Recruit new members. Generate interest by holding more workshops. Dig deeper in your pockets when the appeal letter arrives at your house this fall. Dance and share our hopes and dreams for the Guild and for the world. I hope to see you next year when the Guild is once more thriving.

THANKS FOR THE DANCE

By Karen Josephson

Watching a pas de deux is magical, whether it is the gravity defying lift in ballet or the weight sharing move of contact improvisation; it is a marvel to behold. It is even more magical to be a part of one. Such has been my experience during this past year as your president launching us into our next fifty years and beyond.

My partners in this dance have been legion. First there is you, who have chosen to dance with the Divine as a member of the Sacred Dance Guild. You have brought a wonderful diversity and an embrace of the many paths people take to leap and turn up the Holy Mountain.

Thanks to all of you with whom I have shared the dance over the past year. Then there are the hard working Officers and Board of Directors. Without these very capable and generous people

SDG would lie stagnant. There would be no dance. So, a hearty thanks to all of them.

Most importantly I want to thank Ellen Roberts Young for some truly grand duets over the year. I'm afraid I asked her to lift me too often, and she sometimes bore more of my weight than I hers. She truly shared the presidency with me this last year, as well as being the Membership Director. I throw roses at her feet in gratitude, as well as present her with ten dozen in her arms.

But a complete dance is more than a pas de deux. It is the company twirling together and moving across the floor. It is everyone knowing how important their participation in the dance is. It is everyone celebrating a successful performance, having enjoyed the entire process of dancing together. It's been a grand year. Thanks for the dance.

THEATER OF LOVE - STAGING ISADORA DUNCAN ON EQUITATION FIELD

By Pamela White

While the rest of our nation's capital planned for barbecues and fireworks, I was planning the entire day with Outlaw, a 13-year-old pampered quarter horse gelding. I hardly knew it was Independence Day in America. I thought only of Rock Creek Park in Washington, DC and the Equitation Field that would be our dance floor. Equine-friendly interactive dance movements, silent music, intuition, just me and Outlaw and the spirit of Isadora Duncan.

First, however, I had to be invited by SDG Potomac Chapter member Dawn Meadows, the Director of the Mt. Vernon Sacred Dance Choir, to the Isadora Duncan dance practicum entitled Theater of Love. Had Dawn not invited me, I would never have known the opportunity was beckoning. I would never have come up with the idea of using Isadora Duncan technique to dance on the ground with a horse. Dawn bought me there, and I was so happy to celebrate her graduation at this practicum. She received her certification in Isadora Duncan Movement Analysis after years of study with Jeanne Brescianan. Dawn also danced her solo graduation piece at the practicum performance. She teaches her own young pupils, carrying the Duncan tradition to a whole new generation, just as Isadora planned. And she teaches adult pupils at the Workhouse Arts Center in London, Virginia.

Jeanne Bresciani, the Artistic Director of the Isadora Duncan International Institute (IDII), provides the opportunity for the certification program. She was herself selected, individually trained, and personally guided by Maria-Theresa Duncan, one of Isadora Duncan's six adopted daughters. By proxy, Jeanne has continued educating coming generations, exuding an understanding of the spirit of Isadora's dance that surely filters through Maria-Theresa who was selected herself - possibly the only Isadorable fully realized to the Duncan fruition through the education and dance of both the Duncan sisters.

After five uplifting days studying at Jeanne's home in High Falls, New York, I felt confident that I could conjure Terpsichore, the Muse of Dance, to engage even Outlaw on a grassy dance floor-just the ability of a human and a horse to intuit and to translate one another's movement from the heart to the bone and muscle - subtle unheard vibrations - both creatures to respond through the inner ear - the rhythm of the wind, the earth, and the pulsing tides of Rock Creek and the Potomac River nearby.

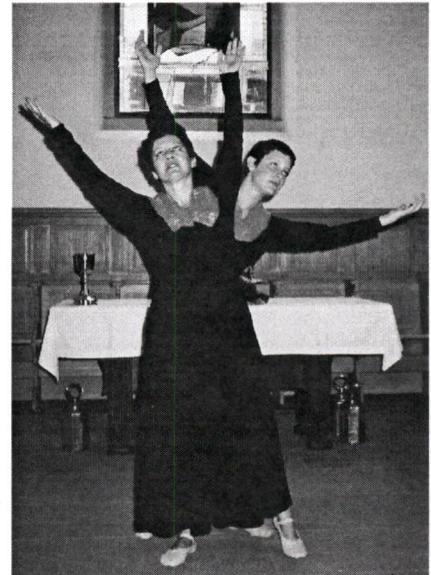
First an introduction - soft elbows and lilting arms leading on each side of Outlaw's vision, inciting both sides of the equine brain. He followed my every move with first his eye and then his whole head. Would that I had more than just my memory to record it.

Skipping is definitely something that needs to be introduced carefully to a horse. But I am ready to take the time to move slowly and with exaggeration in anticipation of Outlaw's willingness to skip with me, eventually, to understand it is fun to trot and canter with a human who skips and dances.

Shortly after I first introduced the concept of dance movement to Outlaw, I then introduced Isadora Duncan to a group of teens who were between 15 and 19 years old and happen to have landed in the child welfare system in the District of Columbia. Although I work for the system, I am not a social worker so it was my pleasure to introduce the teens to a paraphrased snippet of a version of Sacra Conversazione that I fashioned after learning the actual work at Jeanne's practicum.

I really admired these teens in the foster care program. They really opened themselves up to the circle and the modified technique, not having any music, not knowing anything about Isadora Duncan, never even heard of her, didn't care about her really, and had no idea about life in America, in Europe, or in Russia in the early 1900s.

As for the teens in the five days of practicum this past June, those who had been dancing with Jeanne since they were barely toddlers, these were the remnant spirits of the Isadorables dancing in High Falls early summer 2009. These fluid souls created such radiance that all of us appreciated together the experience of the last night's performance, and the graduation and certification of those who had labored with Jeanne to achieve recognition for the art of movement through Isadora's grasp, and those who received special awards for their service to the Duncan Art. Words are just not capable of expressing the spirit or entity of emotion that I feel towards this radiance. That's why dance exists.



Ruth and Eva Lieberherr

MOVING BEYOND WORDS

By Jenny Finn, LSW, Embodiment Educator

Scripture can be deeply inspiring, when we explore with our bodies. Every other Saturday, at the First Congregational Church, in Colorado Springs, you will find a group of people moving their bodies as a spiritual practice, a meditation with the Divine.

The group begins seated in a circle holding hands, a glowing candle placed in the center and an open Bible in the hands of a woman. The scripture is read. The group prays together, and the movement practice begins.

This moving meditation begins with no music; those in attendance simply attend to each body part through breath and awareness. The music then begins in the rhythm of racham, the hebrew word for mothering, or womb-like, unconditional love, the rhythm of the feminine. The movement then slowly rises in the rhythm of hesed, the hebrew word for steadfast, and loyal love. The beat is now pumping and reaches its peak, in the rhythm of integration, incantation; the coming together of soul and of the body. The dance then rises to the rhythm of light, the rhythm of embodied love, in it's most lyrical form.

And slowly, we find our way back to stillness, where everything begins and ends, and begins and ends again. We come back together, holding hands in community, and close with the words of scripture repeated. And these words are heard anew, as our connection has deepened to these sacred containers, our bodies.

Martha Graham tells us that the body is a sacred garment. Two Saturdays a month, for the past five years, a group of people become students of this sacred connection between body and soul. Movement is a spiritual practice, in addition to liturgical movement as part of a Sunday service. These morning meditations are not choreographed, but is a dance that comes from within. This practice assists us in becoming re-enchanted with ourselves, and re-inspired with the scriptural text that we have every Sunday. To learn more about *Shekhinah: A Movement Ministry at First Congregational Church*, please visit www.fccmovement.org.

Making SDG Connections

By Mary Kamp Co-Director Programs

In January 2009 I received an e-mail from Kris Moore, the Staff Chaplin at Cincinnati Children's Hospital Medical Center. She had been given my name by a Dr. Miriam Roskin Beger of NYU, who received my contact information from Sacred Dance Guild Member, Betsy O'Neill.

Chaplain Kris Moore works in the area of adolescent residential psychiatry, and she was searching for someone to fulfill the Liturgical Dance requirements for a grant that she had written. In May 2009 the Department of Pastoral Care in partnership with the Division of Psychiatry at CHMC was awarded a \$15,000 grant for Worship Renewal from the Calvin Institute of Christian Worship. The proposal requested funds to utilize the expressive arts of music, visual art, dance and writing as methods of engaging youth in connecting with their experience of the Divine.

My proposal was accepted and I began my work, in July 2009. Twice a week I meet with three different residential groups, ages 8 - 17. To date the students have learned liturgical postures and

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, c/o Dr. Lynette Overby, 12 West Delaware Avenue, Newark, DE 19716, (302) 831-7064 (O), (517) 719-3122 (C), overby@udel.edu.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907, website www.dancecreative.org.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

have set those movements to music, using both traditional and contemporary hymns and anthems and even Hip Hop Praise Dance. Together we are exploring world religions, sacred text and prayers and dramatic interpretation of scripture readings. This has been a wonderful learning experience for me as well. Every time I'm working on the Unit, I experience how music and movement touch a soul and provides healing. Between now and the end of the grant period, July 2010, I will give an update on our journey.

At our SDG Annual Meeting last month, at Caldwell College, Betsy O'Neill and I connected. I was so pleased to have the opportunity to thank her for the recommendation and also to tell about my experiences working with the youth at CHMC.

This program is made possible through a Worship Renewal Grant from the Calvin Institute of Christian Worship, Grand Rapids, MI, with funding provided by the Lilly Endowment, Inc.

ANNUAL MEETING Caldwell College, NJ • Saturday, August 8, 2009

Call to Order - The Annual Meeting of the Sacred Dance Guild was called to order by President Karen Josephson at 1:00 p.m. Karen then led attendees in a dance "Come on In, You're Welcome Here".

Acceptance of 2008 Minutes

It was moved by Phyllis Stonebrook and seconded by Eva Donner that the minutes of the 2008 annual meeting be accepted.

MOTION CARRIED

Vote on New Board Members - JoyBeth Lufty reported she was in possession of the ballots that were sent in prior to the meeting and on line and then collected additional ballots from individuals present.

State of the Guild

President Karen Josephson provided her State of the Guild report. See Attached

Financial Report

JoyBeth Lufty, on behalf of Marcia Miller, reported on current SDG operating finances for this fiscal year as follows:

Income Budgeted:	\$24,640.00
Deficit projected:	\$ 7,620.00
Deficit as at Aug:	\$8,706.38

Assets & Liabilities - It was noted that the majority of SDG funds are currently identified as restricted and cannot; therefore, be used for operating expenses. The SDG has approximately \$10,000 in our operating account and has projected expenses of \$10,000 for the remainder of the fiscal year. It was reported that most membership dues are collected in the first half of the year and therefore are included in the above income. The Board is now considering all options to increase memberships during the remainder of the year to address immediate issues. If we are to be able to operate past Jan. 1, 2010 we must increase memberships in the next few months and must find other alternatives to sustain a viable financial situation.

Board Members

President Elect, JoyBeth Lufty announced that there are three Board positions for the upcoming year that are currently not filled. These are: Co-director Development, Codirector Membership and Secretary. All are welcome to consider these positions and to contact JoyBeth if interested.

Recognition of those Present

President Karen Josephson welcomed

those other than Board members and attendees introduced themselves and where they were from.

Questions from the floor:

- Vivian Nicholl asked about the "Co" directorships on the ballot as this practice has not been in place in the past and is not included in the current By-Laws.
 - The President responded that this was a policy decision of the Board to address issues related to the challenge in finding individuals willing to take Board positions and it was felt that having a "co" director would both encourage Board participation and would create additional efficiencies and effectiveness. This will be evaluated and, if determined that this is the future practice, By-Law changes would then be put to a membership vote.
- Mary Jane Wolbers asked why an agenda and minutes from the previous meeting had not been made available to members/ attendees.
 - The President responded that this was an oversight and noted for future.
- Vivian Nicholl suggested that we might consider encouraging lapsed members to renew at a reduced rate to assist in addressing immediate financial issues and to encourage renewals.
 - Suggestion noted.

Ballot Results Announcement

President Elect JoyBeth Lufty reported that the ballots had been counted with 68 affirmative, 0 no votes and 1 abstention.

Introduction of new Board Members

President Karen Josephson introduced incoming Co-Membership Director Deena Sherman and incoming Vice President Lisa Michaels. Karen also welcomed incoming Co-Development Director Pattie Carr who was not able to be at the meeting.

Announcement of SD-GO & Festival 2010

Culture Fest - Elaine Sisler reported on the upcoming "Culture Fest" event to be held in Lexington, MA on Sept. 18, 19

and 20, 2009. The focus of the event is to connect globally and to support dancers in need. Elaine reported that shortly after Festival 2008 the videographer from Festival 08 (and previous festivals 07 and 03), Charome Kaocharoen had done filming in Armenia for the COAF (Children of Armenia Fund). He was overwhelmed with the beauty and enthusiasm of children taking dance classes in Armenia and started a fund with a personal donation of \$100.00 to support youth dancing in Armenia. A portion of proceeds from the Culture Fest Event will be donated to this fund. Culture Fest will include a Friday evening "social", Saturday workshops by various cultural dance groups and a Sunday afternoon Benefit Concert to be held at the National Heritage Museum. Information is on the Web Site. All payments and registration will be paid at the door. Ads are available in the Program Book at a cost of \$25.00.

Festival 2010 - Mary Kamp reported that Colorado had been a site considered for Festival 2010. However local SDG members were not able to find an appropriate/workable location and did not feel they had sufficient local support to be able to successfully coordinate (even with the leadership of the SDG Program Directors and Board) and recently advised they were not prepared to host the 2010 event. The Board is currently considering Elon College (in Raleigh, NC) as well as Caldwell College, NJ and Connecticut College, CT. The dates of Festival will be dependent on availability. If the Festival is held at Elon there is also consideration of linking in some manner with ADF (the American Dance Festival) which is happening at Duke University in late July/early August. It was suggested that the Guild consider having the Festival go over a weekend (i.e. Thursday to Tuesday) rather than Sunday to Friday to accommodate people to attend on the weekend. It was noted that this has been done in some years and that both options have benefits and downsides and would be considered for 2010.

Adjourn

President Karen Josephson passed the President's "bell" on to President Elect JoyBeth Lufty who then led the attendees in a Body Prayer. The meeting adjourned at 2:00 p.m.

Skyloom dancer extending dance ministry to Switzerland

By Ruth Lieberherr

On Christmas Eve 2007 the modern protestant church in historic Lichtensteig near St. Gall in Switzerland was lit only by real candles on the tall Christmas tree. Candle lights in the hands of three dancers slowly weaved through and around the congregation towards the altar, setting the mood for the pre-midnight service.

Liturgical dance, vocal and instrumental music, and congregational singing, transformed the service into a festive celebration in memory of Christ's birth. The dance of Mary and the angel Gabriel, a spiritual encounter of Mary with the mighty archangel, formed the heart of the service. Gabriel brings Mary the message of the divine baby she will bear. First reacting with awe and fear, Mary feels embraced and supported by the divine power and humbly accepts her destiny. Both angel and Mary feel the pain of parting when the angel retreats to the heavenly realms, while Mary ventures forth into the world. Mary was danced by Skyloom dancer Ruth Lieberherr, while her daughter Eva interpreted the angel Gabriel. Ruth's husband Karl joined in the candle dances framing the service.

Swiss minister Markus Roduner first had invited Ruth to dance in the protestant church in EbnatKappel in 2000. He had seen her paintings in a local exhibit and asked her to do a meditation (in words) on one of her paintings and maybe also a dance in a service. Ruth preferred to let the minister do the meditation, but agreed to pray through dance. From this emerged a deeply fulfilling collaboration. Ruth was honored to teach the

women's prayer group sacred circle dances and thus deepen their understanding of prayer through motion. For Epiphany 2000 the minister and Ruth created a service centered on the minister's meditation on one of Ruth's paintings and a sermon dance, processional and recessional danced by Ruth and her younger daughter Eva.

In the summer of 2007 Ruth danced a solo and a duet with her husband Karl in Lichtensteig where Markus Roduner now serves as minister. The community received the service with joy and enthusiasm. Out of this grew the Christmas eve service, where the liturgical dances by Ruth, Karl and Eva were supported by Ruth's extended family - her older daughter on flute, son-in-law on percussive instruments as well as vocally, and her daughter's parents-in-law on the organ and with voice. Besides universal traditional Christmas music the group brought American cultural traditions to the Swiss community with spirituals and songs inspired by Shaker and the "Christmas Revels" traditions.

Thus Skyloom's dance ministry was extended overseas.

Ruth wishes to thank Skyloom and Gloria Castano for supporting the 2007 services. Ruth has been a member of the Skyloom Liturgical Dance Group, based in Lexington, Massachusetts, since 1988. She spent most of 2000 in her native Switzerland with her husband on his sabbatical. The image of her painting "Stretching New Branches II" was used on the courtesy card for the participants of SDG Festival 2005 in Connecticut.

PRAYING WITH YOUR WHOLE BEING

By JoyBeth Lufty

(JoyBeth is an author, dancer, teacher, and an interfaith minister. She has been a faculty member at our Festivals, also serving SDG by being on its Board of Directors.) www.soulinTEGRATORS.com

Every religious and spiritual tradition has used BODY PRAYERS to help its practitioners to move into direct connection with The Divine. Body Prayer is a form of Sacred Dance that helps us to express ourselves more fully by using our body together with our voice or inner thought to move into direct connection with God/dess. Body Prayers combine physical movement, meditation, rhythm and repetition as a way of integrating Divine Energy into our lives. Body Prayers include bodily gestures infused with spiritual significance in order to create a meaningful moving practice.

For many years now, I have used Body Prayers from many traditions in my own practice, in my writings, and in my workshops and classes. This regular column will always feature a Body Prayer that you can easily learn, apply in a variety of settings, spread to many others, and use personally.

In my 20's, as I discovered my own Native American ancestry, I came upon "The Beauty Prayer" and began instinctively to move as I recited and later singsonged or chanted it. Many years later, as I was reading Irene Lamberti's "Spirit in Action: Moving Meditations for Peace, Insight, and Personal Power", I read on page 53 a very similar version that had also developed from her.

I always begin by facing East and doing one complete set from Beauty Before Me to Beauty I am. In turn, I do a complete set facing all four directions: East, South, West, and North. I move with this Body Prayer outside in nature whenever I can. You will let your body decide how small or large you need to step. Please make this into your own. Your Heart and Soul will guide you

to connect Divinely to the Beauty that lies abundantly before, behind, above, below, all around and, indeed, within us all.

Beauty Before Me
Chanting out loud ...

"BEAUTY BEFORE ME" 4 times with arms extended in front and palms up, stepping forward ...

"BEAUTY BEHIND ME" 4 times turning around and stepping backwards with arms as before ...

"BEAUTY ABOVE ME" 4 times stepping forward with arms extended above you ...

"BEAUTY BELOW ME" 4 times stepping forward with arms extended below with palms down ...

"BEAUTY ALL AROUND ME" 4 times arms extended out from sides slowly turning ...

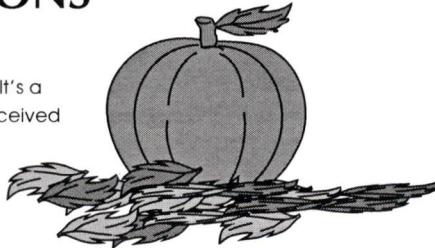
"BEAUTY I AM" 4 times with arms raised and bent so palms are facing on the heart, standing in one place ...

Being aware of, creating, honoring and giving thanks, and BEING BEAUTY brings us closer to knowing The Divine Within: BEAUTY I AM ...

HARVEST MOONS

By Kathleen Pettycrew

Autumn, and harvest, is here. It's a time of thanks for all we have received through the previous seasons, and for what will sustain us through the coming winter. And that's not just food-wise.



The First Nations, among other cultures, celebrate this season with dance. Some give thanks to the buffalo for past, present, and future gifts, while others celebrate gathering the corn and wheat and wild fruits and nuts. Think of all the actions of harvesting - scooping, sweeping up, dipping and picking up. They're some of the easiest dance movements for children or new dances to work with; the forward movements naturally keep momentum going. A lovely example of this rhythm is Father Robert VerEecke's Bread Dance. [I couldn't find the video or an Internet reference; I'm sorry.] Fr. VerEecke's dance goes through planting, growing, harvesting, and baking harvest bread.

Another version is the Harvest Dance by Nabuko (nabuko@greatleap.org), a Japanese gathering harvest circle dance, and African Harvest Dance by Jon West.

Harvest moon this year is October 4th, So grab some friends and some harvest munchies, and give sacred and joyous thanks for your past, present, and future blessings.

African Harvest Dance

(Ellen Roberts Young, 10/12/03)

John West choreographed a West African dance built upon a Japanese field work dance by Nabuko. Both versions were taught at Festival 2003. This version is an adaptation by Ellen Young and Kat Pettycrew.

Use music with a good beat, something to help with the stomps.

Begin in a circle, with everyone facing the person in front of them.

Dig into the ground, stepping forward in a stomp on your right foot
Dig into the ground, stepping forward in a stomp on your left foot
(Repeat on the right foot)
(Repeat on the left foot)

Scatter seed, stepping forward in a stomp on your right foot Scatter seed, stepping forward in a stomp on your left foot

Look behind you toward the right, left hand to your ear, right hand stretching out behind you

Look behind you toward the left, right hand to your ear, left hand stretching out behind you

Step forward in a stomp three times, jump up and clap hands above head (Repeat)

Turn into the center of the circle, cross hands in front of you and then sweep them away from each other in a "finished" motion, clap twice, then clap once.

Take 4 steps into the center of the circle Take 4 steps back out of the circle

Take 3 step-close sideways to the right, jump-turn 1800 and clap Repeat, with 90% turn to face around circle.

Curve left arm as a bag or basket, scoop into it with right. Repeat on opposite side. (Repeat)

Pick up bundle over your right shoulder, make a quarter turn left 4 times

Pick up bundle over your left shoulder, make a quarter turn right 4 times

Turn into the circle, cross hands in front of you and then sweep them away from each other in a "finished" motion, clap twice, then clap once.

Hold four counts. Repeat series until music finishes. It should finish on the above movement.

Harvest Dance

Nabuko (nabuko@greatleap.org) 2003

This is a Japanese (?) harvest or field work dance, choreographed by Nabuko. It is done in a circle, with everyone facing the person in front of them. It is in 4/4 time (?).

Dig into the ground, stepping forward in a stomp on your right foot

Dig into the ground, stepping forward in a stomp on your left foot

(Repeat on the right foot)

(Repeat on the left foot)

Throw the dirt over your right shoulder, stepping forward in a stomp on your right foot Throw the dirt over your left shoulder, stepping forward in a stomp on your left foot

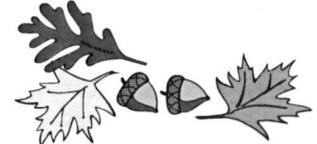
Look behind you toward the right, left hand to your ear, right hand stretching out behind you Look behind you toward the left, right hand to your ear, left hand stretching out behind you

Push a cart in front of you/ stepping forward in a stomp on your right foot. Push a cart in front of you/ stepping forward in a stomp on your left foot

Standing straight, cross hands in front of you and then sweep them away from each other in a "finished" motion. This is done in two beats, accompanied by two stomps.

Turn into the circle with a stomp, clap twice, then clap once.

Repeat series until the end of the music, which should end on the single clap.



African Harvest Dance

John West

This is a West African version built upon a Japanese (?) harvest or field work dance, choreographed by John West. It is done in a circle, with everyone facing the person in front of them. It is in 4/4 time (?).

Dig into the ground, stepping forward in a stomp on your right foot
Dig into the ground, stepping forward in a stomp on your left foot
(Repeat on the right foot)
(Repeat on the left foot)

Throw the dirt over your right shoulder, stepping forward in a stomp on your right foot

Throw the dirt over your left shoulder, stepping forward in a stomp on your left foot

Look behind you toward the right, left hand to your ear, right hand stretching out behind you

Look behind you toward the left, right hand to your ear, left hand stretching out behind you

Turn into the center of the circle with a stomp, clap twice, then clap once.

Take 8 steps into the center of the circle Take 8 steps back out of the circle (Repeat steps in)

(Repeat steps out)

Take 8 steps sideways to the right, turn 180° (90°?) and clap (Repeat)

(Repeat)

Use upward arm gestures to grow the crop, stepping forward in a stomp on your right foot

Use upward arm gestures to grow the crop, stepping forward in a stomp on your left foot (Repeat on right foot)

(Repeat on left foot)

Step forward in a stomp on your right foot, jump up and clap hands above head

Step forward in a stomp on your left foot, jump up and clap hands above head (gathering harvest)

(Repeat on right foot) (Repeat on left foot)

Pick up bundle over your right shoulder, make a quarter turn right 4 times

Pick up bundle over your left shoulder, make a quarter turn left 4 times (Repeat right bundle) (Repeat left bundle)

STORYTELLING AND DANCE

By Karen Josephson

Many of you have figured out over the years I don't like to write lengthy emails. I am an index fingers typist, and just like to get the message out without elaboration. But I want to offer some thoughts about religion, spirituality, language, etc. as a storyteller and as a World Religions Professor. So I intend to exercise my two fingers. I am a member of the Connecticut Storytelling Center, which has held an annual April festival at Connecticut College since 1980. The founder Barbara Reed died in early June at the age of 91. There was an elaborate celebration of her life later that month. The family quietly and mournfully buried her on Saturday, and then on Sunday afternoon there was a lengthy and wonderful celebration of her life. For two hours people told stories of her: a classmate from Vassar, her six children, her children's childhood friends, storytellers, town officials, etc. It was truly so beautiful, funny and warm.

Then there was an open bar, lots of gourmet food and dancing and conversation and more stories at an elegant event/wedding venue right on the Long Island Sound.

What's my point? I just finished reading their Journal, which is a tribute to her (many stories from that celebration). There are some quotes that seemed to also bump into our dance community and recent discussions. They didn't have the elephant god nor the Hindu Ganesha in the room to confuse things, though. They just knew that stories impacted the human condition and drew humans together with shared experiences. We in the "sacred" community get so confused and mired up in language. We are dancers, and we know how to all dance together with our own sense of divinity. It's when we get into text for websites and rack cards that we lose our sense of pure movement and can't figure things out.

I do agree with Linda that there needs to be a consistency, which is why that was on the agenda this summer. We need to figure out what "sacred" means. Are most of our members spiritual or religious? We need to figure out what holds us together and go from there. Politics and religions: not easy topics to say the least!

Here's two thoughts from the storytelling community I thought relevant. (There are more, but it's the typing ... !) Substitute dance for storytelling, and SDG for Storytelling Center.

*Barbara was open minded about storytelling. She continuously stretched boundaries of what was considered story telling. She often said, "Why, I would believe I had failed if some people weren't walking out saying, 'Well, that's not MY idea of story telling. ''"

*Barbara appreciated people for their uniqueness, and she brought them in because of this. We've done a lot of talking about what the Storytelling Center's brand is. If there is a brand that Barbara started, I think it's that stories are diverse, just as humanity is. The Storytelling Center appreciates and showcases this belief.

I believe SDG needs to continue to push on the edges, into what's not always comfortable for some, welcoming and affirming the diverse, and embracing the human spirit in everyone is reaching toward the sacred, whatever that might mean to individuals. That is what community is all about. That's the way I have always understood SDG. "Come on in; you're welcome here!"

Check out the Website

By Karen Josephson

Have you checked out www.sacreddanceguild.org recently? It's your SDG official place for information about what's going on, and it's our advertisement and enticement for visitors. Even though there are designated people working on it, the site can only be as good as you help it become. So, what can you do?

First, you can send pictures (electronically to me karen98jos@aol.com), especially of your Chapter or regional events. We could use more to help visitors, especially, become aware of the diversity of sacred dance.

Second, post your workshops and performances on the calendar. It's easy to do. First, log onto the Members Only page. On there you can click "Add an Event" along the top.

Just fill out the form and click "Submit" at the bottom. For now only members can submit events, but members can post non-member events that would appeal to members. Let's fill it up, and share what's happening. It's good and free advertising.

Third, if you have suggestions about how the site could be improved, please let me know. karen98jos@aol.com If you haven't gone to our site for awhile you might need to press F6 on your computer to get the updated site.

Fourth, did you know SDG is on Facebook? If you're a member go to "Search" in the upper right hand corner and type in Sacred Dance Guild. Start a discussion. Post some pictures. Let's dance into the new world of technology.

Finally, believe it or not, the Resource Library is finally coming. The goal is that by Thanksgiving you will be able to find a myriad of resources at our website, including articles, books, videos, and choreography. Here's how you can help. If you have a book you have written, or you have a favorite to recommend, send me the information: title, author, date written, ISBN number (if available), how it can be obtained, and a short summary. The same goes for videos.

For articles, send me the whole article including title, author and year written. When you send choreography be sure to indicate whether it is for beginner or more experienced dancers, a group or solo, for participation or performance, what music is recommended (and where it can be found), etc. Books and videos can be listed for both SDG members and nonmembers. Articles and choreography will be accepted only from SDG members. When we get this phase of the Library completed, we are planning to create a section for SDG workshop leaders and dancers for hire. (This may involve a nominal fee to be listed.) The Resource Library will be open to the public. I'm looking forward to stacking the shelves.

Karen Josephson, Past SDG President
karen98jos@aol.com

CONSCIOUS DANCER

By Mark Metz

Conscious Dancer magazine is a celebration of transformation through movement. Our motto is our mission, "movement for a better world." We believe positivity is found in the present moment, and the mind-body connection opens the door. From ecstatic to somatic, personal to pan-cultural, our goal is to bring the moving arts lifestyle to the world. We are grateful to serve as a connector for movement communities around the world through our magazine, website, and online directory.

We're creating a new column in the magazine called RESULTS!

The idea is to tell the story of a real person who has seen positive and lasting change in their life by using a transformative practice.

This could be a dance or movement practice such as 5 Rhythms, Soul Motion, Biodanza, Nia, Sacred or Ecstatic dance; but we're not limiting it to that. We're also interested in all forms of transformative work including, but not limited to, non-violent communication, 'the Work' of Byron Katie, Matrix Energetics, shamanism, EFT, TAP, WOW, raw foods, breathwork, etc.

We want to share inspiring stories with the world! Send your brief synopsis, or refer a friend. Our choice will be published with a photo and background on the practice.

We are also gathering information, photographs and stories for an upcoming feature on spirituality and movement. How does spirituality and movement inform the concept of 'worship' in nonreligious settings? What does the mind-body connection have to do with spirit? Your thoughts and input on this topic are welcome, please contact mark@consciousdancer.com.

Conscious Dancer magazine is distributed through subscription and as a premium giveaway to our directory members. Subscribe by visiting our website, and email info@consciousdancer.com for more information about our directory and how you can become a distributor.

Ads in Conscious Dancer are a great way to reach movement communities in all corners of the country. Download our media kit from the website or email ads@consciousdancer.com for prompt service.

Welcome to the expanding circle - we'll see you on the dance floor! www.ConsciousDancer.com.

JOIN THE SACRED DANCE GUILD

Visit the Sacred Dance Guild website
www.sacreddanceguild.org

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Advertise in the SDG Journal

Ad per ONE (1) issue

One-half page.....	\$100.00
One-quarter page.....	60.00
One-eighth or business card.....	40.00

Ad per TWO (2) issues

One-half page.....	\$175.00
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One-eighth or business card.....	85.00

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1-10 words.....	free
11-20 words.....	10.00
21-40 words.....	20.00
40+ words (1/8 page).....	40.00

For information or assistance in placing an ad, please contact Toni' Intravaia

SDG thanks these CultureFest Volunteer Dancers:

CreationDance,
Encore Dance Ensemble,
Grachanitsa,
Karen Josephson,
Ludo Mlado,
Melody Dance Troupe,
Sristi, Skyloom,
Studio Ballet of Hudson

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Q and A: Joys and Loneliness

Reporting from Fredericksburg, Virginia, Gail Conway fields questions from the SDG website.

Q: What has been your greatest joy in working with the Q and A?

Gail: The contact with dancers from all over the U.S. and Australia is wonderful. I've especially been thrilled with the dance companies which have signed up as part of my resource contacts. Thank you! I've heard from Tricia Lee and her Global Soul Dance Company in Australia. Tricia and our local company learned and danced The Lord's Prayer on the AMTRACK train from Connecticut to NYC after the last festival. I've learned about a dance form: Butoh dance from Deborah Maudlin in Alabama. Her company is Bearing Light Butohdance Theater. Kathryn Mihelick sent me a link to her wonderful website about her Leaven Dance Company. Check it out at www.leavendance.org.

Q: Who else has contacted you?

Gail: These are the other contributing members. Agape Dancers West, Barrie Gibby, Betsy Beckman, Fredericksburg Sacred Dance Ensemble, Jubilation Dancers, Karen Josephson, Spirit Dance. Thank You!

Q: How does this work?

Gail: Unless a company is on my list, I contact the leader and ask permission to send her/him a question which comes from the Q and A. With my list, I send the question directly to the leader.

Q: Can this benefit the company?

Gail: Most of the questions are from dancers wishing to connect or join with a company near them. This can be a great recruiting tool.

Q: Is it too late for companies to join your list?

Gail: Absolutely not! Please e-mail me at gailconway@cox.net. Send me information about your company, your contact person, location and e-mail address.

Q: Back to the Q and A on the website. How many questions have you received this summer?

Gail: Very few. Everyone was vacationing! It was lonely here at my computer. I'm hoping the questions this fall will overwhelm me. I usually average about two questions a week.

Q: Are there any suggestions for people asking questions on Q and A?

Gail: It helps me if the dancer gives some pertinent information along with the question. For instance, "I'm 40 years old and haven't danced since my 20s. I'm interested in finding a sacred dance company near me in Birmingham, Alabama. I'd also like to find technique classes. Do you have any advice?"

Q: Thank you

Gail: Thank you!

Share Your Dance Quotes

"To dance is to give oneself up to the rhythms of all life."
Dr. Maya V. Patel

Do you have a favorite quotation about dance. Are there words about your favorite art that inspire, uplift, amuse, heal, and delight you?

We're expanding the SDG dance quotation resource, and we need your help. Send us your beautiful, meaningful, comical, magical quotations about dance and movement.

The quotes can be old or new, from well-known or little known sources. Have you created some yourself? We'd love to hear them.

Please include the name of the person or source to which the quotation is attributed (if that is known.)

To submit your favorite quotation, go to www.sacreddanceguild.org and click on the link for Dance Quotations.

Or send your quotations by regular mail to:

SDG Dance Quotations
PO Box 9357 Lyndhurst, NJ 07071

Thanks.

Resources Corner

by Kat Pettycrew, Co-director Resources

New Garment Website to Check Out!

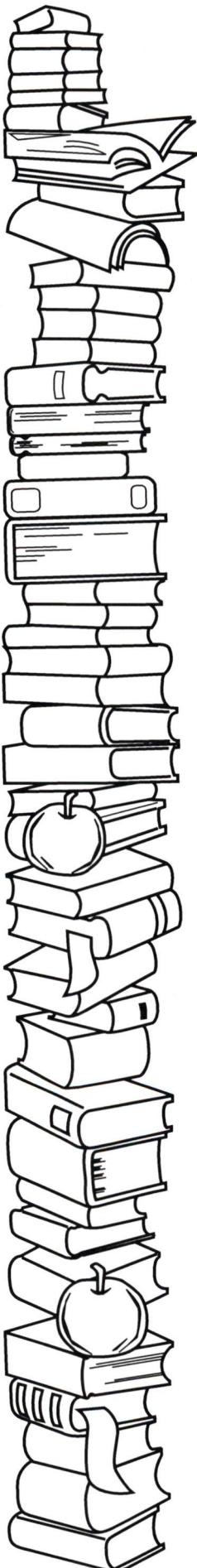
If you haven't come across it yet, take a look at the Active Prayers website. They specialize in sacred dance garments, and the Heaven Dress in the Sabrina McKenzie collection is really lovely. They carry everything from dresses to leotards, pants and tunics, as well as scarves, drapes, and T-shirts.

Prices are very reasonable for most things, and sizes run from a Child's Small to 4X (hallelujah!) (Plus sizes cost a little more, as usual.) They have a good selection and shipping prices are fair.

Give them a look!

<http://www.activeprayers.com/store/index.php>

Peace!



RECOMMENDED READING / VIEWING

And We Have Danced, Volumes III. This third volume would certainly be great not only for our members but for those interested in sacred dance. (Cost \$20.00 including postage and handling) Order from Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901

A Practical Guide to Dancing in Worship by Denna Bess Sherman, M.A. Liturgical dance is the practice of sacred dance within the context of liturgical worship. It provides historical, theological background and practical advice from someone who has danced and worked with groups of dancers for many years.

Send your order with a check or money order (\$12 per book and \$3.00 shipping) To: Deena Sherman, PO Box 119, North Aurora, IL 60542. (If you would like your book signed, please specify the name. Otherwise it will simply be autographed.)

Dance-The Sacred Art: The Joy of movement as a Spiritual Practice by Cynthia Winton-Henry, published by Skylight Paths Publishing. Cynthia draws on her long experience as a dancer, theologian, writer and artist, to point out how we can have profound experiences through simple forms of movement, regardless of our level of comfort or ability. Her approach is both accessible and visionary and she shares many practical ways that movement can elicit and enhance spiritual experience. Cynthia taught for over 25 years at Pacific School of Religion. She is also author of *What the Body Wants* and *Chasing the Dance of Life*. The book can be ordered on the InterPlay website www.interplay.org.

Dancing the Deep Hum by Connie Pwll Walck Tyler, published by Deep Hum Productions, Berkeley, California. This is one "woman's ideas about how to live in a dancing, singing universe!" Illustrations, both cover and throughout the pages, are by the author. As Connie says: "Understanding that life is constant change, both externally and

internally, that bits and pieces of the rest of the universe are constantly moving in and out of our 'selves' bringing new information and insight and helping us grow into more connected beings; finding out there might be more than one way to get wherever we're going and accepting the rights of others to believe in different ways; and reaching into the 'self-awareness' of the universe" is the myth of individual identity.

The Alchemy of Dance: Sacred Dance as a Path to the Universal Dancer by Leslie Zehr Dance is meditative, healing, and empowering. It bridges the sexual/spiritual gap that most women have lost, touching all levels of existence: physical, mental, emotional, and spiritual. Become the universal dancer who is fully integrated with life, and dance with the universe.

Transformational Joy by Edward Webster, published by DRA of Vermont. Connie Pwll Walck Tyler reviews this book: In *Transformational Joy* Sacred Dance Guild member Edward Webster explores what brings about transformational joy - indeed what transformational joy is, its relevance to worship and its effectiveness in bringing about changes in lives. This book is of particular interest to people with a current faith tradition who are trying to find ways to involve their congregations more fully in the worship service via whole body experiences. It starts with a short history and a philosophical discussion of experiential worship really leads to the right ends. It then moves into reviews of actual rituals from Christian (Catholic to Quaker), Jewish, Pagan, and Unitarian congregations exploring experiential worship with commentary of the effectiveness of the ritual. This book offers many helpful ideas for those planning rituals or worship services who want to embody their participants. It can be purchased for \$15 prepaid from DRA of Vermont, 355 Upper Dover Rd. W. Marlboro, VT 05363.

Chapters

Lakeshore:

On May 30th at South Church in Mount Prospect, Illinois the Lakeshore Chapter held "Share your Sacred Dance!" Miohele Marie Beaulieu on August 30 was the leader for the Sunday Worship with Congregational Movement to the Lords Prayer at the New Hope United Methodist Church in Chicago, Illinois.

New York/Southwest Connecticut:

On September 19 the Mark Dendy Dance Theater held a discussion of the process and sharing of work and on September 25 a Bessie Schonberg Choreographers Residency was held with works by the Yard Residency Choreographers At the Union Seminary in New York City on August 27 a workshop was held by Carla DeSola "The Spirit Moves: Dancing the Gospel of Peace." On June, July and August "Come Dance with Us!" was held at Fredericksburg, Pa With the Fredericksburg Sacred Dance Ensemble.

Of Sacred Dance Guild Interest

The Yard & Friends in the News, Chilmark, MA

The Yard's 2009 Season was dedicated to its founder Patricia Nanon, 1924-2008. The 2009 Honorary Season Chairs: Martina Arroyo, Judy Belnshi Pisano, Marui Nixon, Early Simon, Paul Taylor, Twyla Tharp, and Allen Whiting.

2009 Featured Artist Lucinda Child's Dance

Yard Affiliate Limon Company honors Patricia Nanon

Paul Taylor's Taylor 2 At The Yard

The Village Voice's Elizabeth Zimmer Tells All

The Yard Featured in the Glossies

Opera at The Yard -- Year Two

Andre De Shields and Frederick Douglass

What's Mark Dendy Up To

And Artistic Director Wendy Taucher

Please Keep The Yard in The News

Shake Your Spirit an Ecstatic Dance church event was held in Alliance Institute for Integrative Medicine, Cincinnati, Ohio as a fund raiser to support the Sacred Dance Guild. Lisa Michaels reports this event was held on September 27.

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CALENDAR

November 5-7, 2009 - Big Island Liturgy & Arts Conference, Carla DeSola dance presenter at Chaminade University, Honolulu, Hawaii. Contact: Lucia Samuels Phone: 800-969-7991 or Llsamuels@amail.com.

November 5-11, 2009 - "Biomechanics, Psychological Gesture and Physical Action" with Meyerhold, M. Chekhov, Stanislavsky in Tuscany, Italy. Contact: <http://www.lugte.com/projects/Meyerhold.php>.

December 5, 2009 - "The Christmas Story told in Song and Dance" led by Jeannine Bunyan, 9639 Langdon Ave,

North Hills, Ca. Contact: Jeannie Bunyan at Jump4JoyJB1@verizon.net or (818) 892-5702.

February 6, 2010 - "Dance as a Healing Art" led by Jennifer Jimenez at St. Monica's Parish Community, 725 California A venue, Santa Monica, CA. Contact: Cathy Saine cathysaine@roadrunner.com or (805) 484-0606

July 25-31, 2010 - "Simply Soaring," a Sacred Dance Guild Festival, Connecticut College, New London, Conn. Contact: Sacred Dance Guild Web Site: www.sacreddanceguild.org.

Executive Board Meeting:
February 5-7, 2010 at Atlanta, Georgia at Lisa Michaels

Sacred Dance Guild Web Site:
www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways; 1) Complete the form and return with your membership dues. 2) Join on line at our website, www.sacreddanceguild.org. 3) See the address below.

Name _____ Address _____ City _____
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Membership Dues: 1 year Domestic/International Membership \$50
2 year Domestic/International Membership \$80
1 year Student Membership \$25
1 year Senior (65+) Membership \$35
1 year group Membership \$90
Life Membership \$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by Providing the following information.

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Please return to: Sacred Dance Guild, 550M, Ritchie Highway, #271 Severna Park, MD. 21146, email admin@sacreddanceguild.org



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